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✦ MYSTIC ISLE ✦

OR,
THE LAWS OF AVERAGE.

— — — — —
An Entirely Original **COMIC OPERA** IN TWO ACTS,

WRITTEN BY MUSIC BY
Sydney Rosenfeld. ✦ John B. Grant.

— — — — —
AS FIRST PERFORMED AT THE
TEMPLE THEATRE, PHILADELPHIA,

October 2d, 1886.—GEO. C. BROTHERTON, Proprietor and Manager.

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THE ❁ MYSTIC ❁ ISLE;

OR,

THE LAWS OF AVERAGE.

❁CAST OF CHARACTERS:❁

CHICKERLICK, Tourist and Statistician,	MR. CHARLES STANLEY.
GILES CLUMP, the Original Inhabitant,	. . . . .	MR. HENRY C. PEAKES.
DAVY, his Son,	. . . . .	MR. LOUIS HARRISON.
REGINALD, an Artist,	. . . . .	MR. CHARLES J. CAMPBELL.
WALDO,	} his friends,	{ MR. HARRY RATTENBERRY.
ALPHONSO,		
ALICE, Daughter of Chickerlick,	. . . . .	MRS. RIEGEL.
MISS AMANDA WEBB, of Webb Seminary,	. . . . .	MISS GENIE HOLTZMEYER.
ROSA,	} Pupils of Webb Seminary,	{ MISS MARIE GLOVER.
FLORA,		

PUPILS OF THE WEBB SEMINARY.

MEMBERS OF THE WHISTLER SKETCH CLUB.

❁SYNOPSIS OF SCENES:❁

ACT I.—THE MYSTIC ISLE.

Intermission of Fifteen Minutes.

ACT. II.—THE HOME OF GILES AND DAVY.

Time—The Present.

THE MYSTIC ISLE.

OVERTURE.

Andante.

p

cres. poco a poco.

8va.....

ff

Copyright, 1886, by SYDNEY ROSENFELD.

Sva..... loco. Sva..... loco.

First system of a piano score. The right hand features a melodic line with eighth notes and rests, marked with *Sva.....* and *loco.* The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *sf* (sforzando) and *p* (piano).

mare. cres. - - - molto.

Second system of the piano score. The right hand continues the melodic line, with a crescendo marked *mare. cres.* leading into a *molto.* section. The left hand maintains the eighth-note accompaniment. Dynamics include *sf* and *p*.

Sva..... loco.

Third system of the piano score. The right hand features a melodic line with eighth notes and rests, marked with *Sva.....* and *loco.* The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *fff* (fortissimo).

Allegro.

Fourth system of the piano score. The right hand features a melodic line with eighth notes and rests, marked with *Allegro.* The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano).

Fifth system of the piano score. The right hand features a melodic line with eighth notes and rests, marked with a triplet *3*. The left hand plays a rhythmic accompaniment of eighth notes.

Sixth system of the piano score. The right hand features a melodic line with eighth notes and rests, marked with a triplet *3*. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte).

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. An instruction *8va loco.* is written above the right hand.
- System 2:** Continues the patterns from the first system. The right hand includes triplets of eighth notes, indicated by a '3' over a bracket. The instruction *8va loco.* is repeated.
- System 3:** Features more complex right-hand figures, including triplets and sixteenth-note runs. A forte (*f*) dynamic is marked. The instruction *8va loco.* is repeated.
- System 4:** The right hand has a melodic line with some grace notes, while the left hand continues with chords and eighth notes.
- System 5:** The right hand has a more active melodic line with sixteenth-note passages. The left hand provides harmonic support with chords.
- System 6:** The piece concludes with a *rit.* (ritardando) instruction. The right hand has a final melodic phrase, and the left hand plays sustained chords.

Piu lento molto.

Tempo 1^{mo}. piu mosso.

8va..... loco.

8va.....loco.



First system of a musical score in G major (one sharp). The treble and bass staves are connected by a brace. The music consists of chords and short melodic fragments. The tempo or mood is indicated as 'loco.' at the end of the system.

8va.....



Second system of the musical score. It continues with chords and melodic lines. A 'p' (piano) dynamic marking is present in the final measure of the system.

8va..... loco.



Third system of the musical score. It features a mix of chords and moving lines. The tempo or mood is indicated as 'loco.' at the end of the system.



Fourth system of the musical score. It continues with complex chordal textures and melodic fragments.

8va.....



Fifth system of the musical score. It includes dynamic markings 'f' (forte) and 'ff' (fortissimo). The system ends with a 'p' (piano) marking.

8va.....loco.



Sixth system of the musical score. It includes dynamic markings 'dim.' (diminuendo) and 'p' (piano). The system concludes with a 'p' marking.

First system of musical notation. The right hand (treble clef) features a melodic line with many beamed sixteenth notes, marked *ff*. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dotted line labeled *8va...* indicates an octave transposition for the right hand in the final measure of the system.

Second system of musical notation. The right hand continues with a melodic line, marked *ff loco.*. The left hand plays a rhythmic accompaniment. A dotted line labeled *8va...* indicates an octave transposition for the right hand in the final measure of the system.

Third system of musical notation. The right hand features a melodic line with many beamed sixteenth notes, marked *ff*. The left hand plays a rhythmic accompaniment of eighth notes. A dotted line labeled *8va...* indicates an octave transposition for the right hand in the final measure of the system.

Fourth system of musical notation. The right hand features a melodic line with many beamed sixteenth notes, marked *ff*. The left hand plays a rhythmic accompaniment of eighth notes. A dotted line labeled *8va...* indicates an octave transposition for the right hand in the final measure of the system.

Fifth system of musical notation. The right hand features a melodic line with many beamed sixteenth notes, marked *ff*. The left hand plays a rhythmic accompaniment of eighth notes. A dotted line labeled *8va...* indicates an octave transposition for the right hand in the final measure of the system.

Sixth system of musical notation. The right hand features a melodic line with many beamed sixteenth notes, marked *ff*. The left hand plays a rhythmic accompaniment of eighth notes. A dotted line labeled *8va...* indicates an octave transposition for the right hand in the final measure of the system.

First system of musical notation, featuring a treble and bass staff. The treble staff contains several chords and single notes, while the bass staff features a melodic line with eighth and sixteenth notes.

Second system of musical notation. The treble staff includes a *poco rit.* marking and a *p* (piano) dynamic marking. The bass staff has a long, sustained chord in the first measure.

Third system of musical notation. The treble staff continues with a melodic line, and the bass staff features a long, sustained chord.

Fourth system of musical notation. The treble staff has a *f* (forte) dynamic marking. The bass staff features a melodic line with eighth and sixteenth notes.

Fifth system of musical notation. The treble staff is marked *8va* (octave) and contains dense, rapid sixteenth-note passages. The bass staff has a melodic line.

Sixth system of musical notation. The treble staff is marked *8va* and *loco.* (loco). It contains dense, rapid sixteenth-note passages. The bass staff has a melodic line. A *ff* (fortissimo) dynamic marking is present in the final measure.



First system of musical notation. The treble staff features a series of chords and a melodic line with a trill. The bass staff provides a harmonic accompaniment. The system concludes with a trill in the treble staff, marked with a fermata and a repeat sign.



Second system of musical notation. The treble staff continues the melodic line with trills and chords. The bass staff maintains the harmonic accompaniment. The system ends with a trill in the treble staff, marked with a fermata and a repeat sign.



Third system of musical notation. The treble staff features a series of chords and a melodic line with a trill. The bass staff provides a harmonic accompaniment. The system concludes with a trill in the treble staff, marked with a fermata and a repeat sign.



Fourth system of musical notation. The treble staff features a series of chords and a melodic line with a trill. The bass staff provides a harmonic accompaniment. The system concludes with a trill in the treble staff, marked with a fermata and a repeat sign.



Fifth system of musical notation. The treble staff features a series of chords and a melodic line with a trill. The bass staff provides a harmonic accompaniment. The system concludes with a trill in the treble staff, marked with a fermata and a repeat sign.

[illegible]

8va loco.

Allargando.

Presto.

A musical score for a piano piece. The score is written for two staves, Treble and Bass. The key signature is one sharp (F#). The tempo markings are 'Allargando.' and 'Presto.'. The score is divided into two main sections by a double bar line. The first section is marked 'Allargando.' and the second is marked 'Presto.'. The first section contains three measures of music. The second section contains two measures of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a variety of musical notations such as eighth notes, quarter notes, and chords. There are also some unusual markings, like a large 'X' over a measure in the treble staff and a large 'Z' over a measure in the bass staff, which might be editorial or performance instructions.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change from one sharp (F#) to two sharps (F# and C#). The bass staff provides a harmonic accompaniment. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.

8va.....loco.

The musical score consists of two systems. The first system is labeled '8va' and the second 'loco'. Both systems feature a grand staff with a treble and bass clef. The key signature is one sharp (F#). The '8va' section is characterized by a high-pitched melody in the treble clef and a low-pitched accompaniment in the bass clef. The 'loco' section features a more complex melody in the treble clef and a low-pitched accompaniment in the bass clef.



First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes in the treble, with a bass line of chords and single notes.

8va.....



Second system of musical notation, continuing the piece. The treble staff features a series of chords, while the bass staff has a more active line with eighth notes.

8va.....loco.



Third system of musical notation, showing a continuation of the musical themes. The treble staff has a melodic line with some grace notes, and the bass staff has a steady accompaniment.

Stretta.

Fourth system of musical notation, marked *Stretta.* The treble staff contains a series of chords with grace notes, and the bass staff has a similar chordal accompaniment.



Fifth system of musical notation, continuing the *Stretta.* section. The treble staff features a melodic line with grace notes, and the bass staff has a steady accompaniment.

allarg.

Sixth system of musical notation, marked *allarg.* The treble staff contains a series of chords with grace notes, and the bass staff has a similar chordal accompaniment. The system concludes with a double bar line.

Mystic Isle where Footprints never.

No. 1.

Chorus of Artists.

Allegretto.

Cho. *Allegretto.*

Mys - tic Isle where foot - prints nev - er

Acc. *ff* *mf*

Yet disturbed these balm - y bow'rs, Let us bus - i - ly en - deav - or Here to make each

treas - ure ours, Here to make each treas - ure ours ; Skies are bright, the air is brac - ing,

Gai - ly let us seize the hour, Na-ture's gladdest rai-ment trac - ing sketch the bud and flow'r, Yes,

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom staff is for the piano accompaniment, showing chords and melodic lines in both hands.

sketch the bud and sketch the flow'r. Hail to thee, O grand Im- pres-sion,

The second system continues the musical score. It includes vocal staves with lyrics and a piano accompaniment. A dynamic marking of *ff* (fortissimo) is present in the piano part towards the end of the system.

School of art the best and new-est, Let us paint with skilled pro- fes- sion Green- est green and

The third system of the musical score features vocal staves with lyrics and a piano accompaniment. The piano part continues with chords and melodic fragments.

blue the blu - est, Green- est green and blue the blu - est; Let us paint with skilled pro - fes - sion

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line has lyrics: "blue the blu - est, Green- est green and blue the blu - est; Let us paint with skilled pro - fes - sion". The piano accompaniment features chords and moving lines in both hands.

Green - est green and blue the blu - est Hail to thee, O grand im- pres- sion, School of art the

The second system continues the musical score. The vocal line (top staff) has lyrics: "Green - est green and blue the blu - est Hail to thee, O grand im- pres- sion, School of art the". The piano accompaniment (bottom staff) continues with chords and moving lines. The key signature and time signature remain the same.

best and new- est, Let us paint with skilled pro- fes - sion Green - est green and blue the

The third system concludes the musical score. The vocal line (top staff) has lyrics: "best and new- est, Let us paint with skilled pro- fes - sion Green - est green and blue the". The piano accompaniment (bottom staff) includes a tremolo marking ("trem.") in the right hand. The key signature and time signature remain the same.

blu - est Mys - tic Isle where footprints nev - er Yet disturbed these

8av......

f

This system contains the first two lines of the musical score. The vocal part (top two staves) begins with a long note on 'blu - est' followed by a rest, then continues with 'Mys - tic Isle where footprints nev - er Yet disturbed these'. The piano accompaniment (bottom two staves) features a series of chords and moving lines. A piano dynamic marking *f* is present in the piano part.

balm - y bow'rs, Let us bus - i - ly en-deav - or Here to make each treas - ure

loco.

ff

This system contains the second two lines of the musical score. The vocal part continues with 'balm - y bow'rs, Let us bus - i - ly en-deav - or Here to make each treas - ure'. The piano accompaniment continues with similar harmonic texture. A *loco.* marking is placed under the vocal line, and a fortissimo *ff* marking is in the piano part.

ours.....

f

This system contains the final two lines of the musical score. The vocal part concludes with 'ours.....' and a long rest. The piano accompaniment features a series of chords and moving lines, ending with a final chord. A piano dynamic marking *f* is present in the piano part.

Ballad.

17

No. 2.

REGINALD.

Andante ma non troppo.

p

pp

The wood - land breeze 'neath the
blue of the skies my

wood - land trees Is balm to the art - ist's brain,..... Whose
dar - ling's eyes Doth paint to my fan - cy bright,..... And the

life is a - glow with a pleas - ant woe, Who dreams of a joy - ous
ro - ses' tint gives gen - tle hint Of her cheek that glows with de -

pain..... I have sought and found in the woods a - round The
- light.....

accel.

p

spot where impres-sions start, O Mys - tic Isle, whose shades be - guile The Im-
 2. O glad - some Isle, whose shades be - guile The Im-
rit. *a tempo primo.*

- pres - sion-ist's yearn-ing heart.....
 - pres - sion-ist's yearn-ing heart.
mf

D.S. 2 *rall.*
rit. The heart, The Im - pres - sion-ist's yearn - ing
a tempo primo.

heart.
mf *rit.*

Prelude to No. 3.

Misterioso.

mf

rit.

The Sonny of my Dad.

Song.—Giles and Davy.

No. 3.

GILES.

1. In the days now long de - part - ed, known as
 2. I have not the slight - est no - tion where I
 3. Thro' the must and dust of a - ges this has

Moderato.
p *pp*

"once up - on a time," I be - gan my young ex - ist - ence with my birth, But be -
 saw the light of day, Or what I've done thro' years that have gone by; Who this
 been my rus - tic spot, With no pros - pects to al - lure me or de - ceive; When I

- yond this earl - iest re - cord of my ver - y earl - iest prime I've no oth - er bit of his - to - ry on
 Is - land first dis - cov - ered, 'tis im - pos - si - ble to say, But when it was dis - covered so was
 mar - ried whom I mar - ried I have hon - est - ly for - got, That I married tho' I hon - est - ly be -

earth; I; - lieve, And here a - gain this sea - son I re - side with no more rea - son Than for I oc - ca - sion - al - ly pon - der on a some - where o - ver yon - der, And I For the start - ling clue to guide me is this sprig that sprouts be - side me, Is this

liv - ing here I ev - er, ev - er had, And the ver - y trees a - round me seem sur - feel a sort of feel - ing that is sad, And I oft - en stop and won - der when and wi - ry - head - ed, fie - ry - head - ed lad, Yes, the on - ly clue to guide me is this

DAVY.

And in me you see the son - ny of my dad!
- prised at hav ing found me.
where I shall go un - der.
sor - ry youth be - side me.

1st. & 2d. ending. 3d. ending.

Country Board.

Duett.—Giles and Davy.

No. 4.

Allegretto.

Piano introduction in 6/8 time, marked *ff* (fortissimo). The music consists of four measures. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

§

§ GILES.

Coun - try board, coun - try board, All the best things that the times af - ford.

§ *mp*

Vocal part for Giles, marked *mp* (mezzo-piano). The melody is in 6/8 time and consists of four measures. The piano accompaniment is in 6/8 time and consists of four measures, providing a steady accompaniment of eighth notes.

DAVY.

Birds from the for - est and fish from the sea Pro - vid - ed by dad - dy and me.

Vocal part for Davy, marked *mp* (mezzo-piano). The melody is in 6/8 time and consists of four measures. The piano accompaniment is in 6/8 time and consists of four measures, providing a steady accompaniment of eighth notes.

Piano conclusion in 6/8 time, marked *mp* (mezzo-piano). The music consists of four measures. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Milk in a-bundance and plen-ty of fruit;
Games that we know are de- signed to a- muse;

This is the spot which is cer- tain to suit, For
Here on the lawn you can play, if you choose, When-

And bathing and boating and fish- ing to boot.
And sports that be- fit all bu - col - ic - al views.

nau - ti - cal pleas-ure there's swim- ming in meas- ure,
- e'er the blues men - ace there's cro - quet and ten - nis,

rit.

Come to the country this sum-mer to board.

Hith- er, my la - dy ! come hith - er, my lord !
Andante.

rit.

Coun - try board, coun - try board, All the best things that the times af- ford,

Coun - try board, coun - try board, All the best things that the times af- ford,

Tempo primo.

Birds from the for - est and fish from the sea Pro - vid - ed by dad - dy and me.

Birds from the for - est and fish from the sea Pro - vid - ed by Da - vy and me.

(Hornpipe.)

p *fp*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a harmonic accompaniment of chords. Dynamic marking *fp* is present in the first measure.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamic marking *fp* is present in the third measure. The system includes a repeat sign with the instruction "Omit 2d. time." above the first measure.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamic marking *fp* is present in the second measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamic marking *fp* is present in the first measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamic marking *ff* is present in the first measure of the final section. The system includes a repeat sign with the instruction "Omit 2d. time." above the first measure and "2d. ending." above the second measure. The word "FINE." is written below the second measure. The final section is marked with *mf* and "D.C." (Da Capo). The instruction "This to be played between verses, but omitted after last one." is written above the final section. The system ends with a double bar line and a repeat sign.

Botanical Chorus.

No. 5.

Miss Webb and Schoolgirls.

The musical score is written for piano in G major (three sharps) and common time (C). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic marking. The melody in the treble clef is characterized by eighth-note patterns, while the bass clef provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots. A bracketed section at the end of the fourth system is labeled 'Omit 2nd. time.' and contains a final melodic flourish.

The Mys-tic Isle in - vites us With its blos-soms, buds and trees, And the

task that most de - lights us Is to wan-der where we please; With bo - tan - ic - al am -

- bi - tion Note each flow-ret's leaf un - furl - ed, And de - fine its just po - si - tion In the

veg - e - ta - ble world, And de - fine its just po - si - tion In the veg - e - ta - ble world.

MISS WEBB.

Now, young ladies all, at - ten-tion, We were fort- u- nate to find, On this Isle of small dimension, Plants of

The first system of the musical score for 'MISS WEBB.' features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'Now, young ladies all, at - ten-tion, We were fort- u- nate to find, On this Isle of small dimension, Plants of'.

many a pleas-ing kind, Let the one I hold now teach you Who can give its prop- er name, Tell its

The second system continues the vocal melody and piano accompaniment. The lyrics are: 'many a pleas-ing kind, Let the one I hold now teach you Who can give its prop- er name, Tell its'.

CHORUS.
or- der, I be-seech you, And the ge- nus of the same. Let the one she holds now teach us Who can

The third system is the beginning of the chorus, marked 'CHORUS.' The lyrics are: 'or- der, I be-seech you, And the ge- nus of the same. Let the one she holds now teach us Who can'.

give its prop - er name, Tell its or - der, she be- seech- es, And the ge - nus of the same.

The fourth system concludes the chorus. The lyrics are: 'give its prop - er name, Tell its or - der, she be- seech- es, And the ge - nus of the same.' The system ends with a double bar line and a 3/4 time signature.

FLORA.

Moderato.

O the simp-lest way to tell is By the an-thers that we see,

That it is the ge - nus bel - lis Or - der As - ter - a - ca - æ.

CHORUS.

Yes, the sim-plest way to tell is By the an-thers that we see,

That it is the ge - nus bel - lis Or - der As - ter - a - ca - æ.

MISS WEBB.

What I now want you to tell is Just as brief-ly as can be What's the common name for bellis Or-der

A tempo primo.

CHORUS.

As-ter - a - ca - æ. What she now wants us to tell is Just as brief-ly as can be What's the

ROSE.

common name for bel-lis Or-der As - ter - a - ca - æ. Tho' at bot-an - y I'm haz-y,

Moderato.

Still it's rath-er plain to me, That the com-mon name is dai-sy For your As-ter - a - ca - æ.

CHORUS. FLORA.

Tho' at bot - an - y she's ha - zy, Still the common name is dai - sy. Still it is the ge - nus bel - lis

ROSE.

Or - der as - ter - a - ca - æ. But much ea - si - er to spell is D - a - i - s - y, dai - sy.

FLORA. ROSE.

A - s - t - e - r - a - c - a - a - e, That is as - ter - a - ca - æ. D - a - i - s - y, that's dai - sy,

FLORA.

Still it is the ge - nus bel - lis Or - der as - ter - a - ca - æ.

CHORUS.

And it is the name for me. A - s - t - e - r - a - c - a - a - e, That is as - ter - a - ca - æ.

ROSE. FLORA.

But much ea-si-er to spell is D-a-i-s-y, Dai-sy. A-s-t-e-r-a-c-a-a-e,
D-a-i-s-y, that's dai-sy, And its eas-ier we a-gree. A-s-t-e-r-a-c-a-a-e,

ROSE.

That is as-ter-a-ca-æ, D-a-i-s-y, that's dai-sy, And it is the name for me.
That is as-ter-a-ca-æ. D-a-i-s-y, that's dai-sy, And it is the name for we.

CHORUS with ROSE and FLORA.

Too much Latin drives us crazy, And we'll therefore call it dai-sy; Too much Latin drives us cra-zy,

accel.

And we'll therefore call it dai-sy ; Too much Lat - in drives us cra - zy,

We will therefore call it dai-sy, We will therefore call it dai-sy, We will there - fore

call it dai - - - sy. The

Mys - tic Isle in - vites us With its blos - soms, buds, and

trees, And the task that most de-lights us Is to wan-der where we

please; With bo-tan-ic-al am-bi-tion Note each flow-ret's leaf un-

-furl-ed, And de-fine its just po-si-tion In the veg-e-ta-ble

world, And de-fine its just po-si-tion In the veg-

First system of a musical score. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: - e - - - ta - - - - ble world. The piano accompaniment (grand staff) features a treble clef with chords and a bass clef with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a repeat sign and a fermata over the final note.

- e - - - ta - - - - ble world.

Dance.

Second system of the musical score. The vocal line is empty, indicated by a whole rest. The piano accompaniment continues with chords in the treble and a rhythmic pattern in the bass. The system concludes with a repeat sign and a fermata over the final note.

Third system of the musical score. The piano accompaniment continues with chords in the treble and a rhythmic pattern in the bass. The system concludes with a repeat sign and a fermata over the final note.

Fourth system of the musical score. The piano accompaniment continues with chords in the treble and a rhythmic pattern in the bass. The system concludes with a repeat sign and a fermata over the final note.

Fifth system of the musical score. The piano accompaniment continues with chords in the treble and a rhythmic pattern in the bass. The system concludes with a repeat sign and a fermata over the final note.

Ensemble.

No. 6.

Miss Webb, Schoolgirls and Artists.

GIRLS.

Moderato.
ff

Who can they be?

ARTISTS.

GIRLS.

Whom do we see? If ye be de-mons of de-spair, Come hith - er from we know not where, We

ff mp

ARTISTS.

pray you spare our young lives fair, If ye be de-mons of de - spair! If ye be nymphs of gold-en seas, Come

mp

Who

here for shade beneath the trees, Be- hold us all up- on our knees, If ye be nymphs of gold - en seas.

mf *p*

are these men so strange, yet mild? And

GIRLS.

They are no monsters, fierce and wild! ARTISTS. And

By simple maids we've been be-guiled, And

mf

each as harm - less as a child.

each as harm - less as a child.

f

Allegro.

MISS WEBB.

Young la - dies, there can be no need For

The first system of the musical score for 'Miss Webb.' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of chords in the left hand and single notes in the right hand. A dynamic marking 'p' (piano) is present in the piano part.

me to point your du - ty clear Which et - i - quette has long de - creed, With - draw and leave these

The second system continues the melody. The vocal line has a half note G4, a quarter note A4, a half note B4, a quarter note C5, and a half note D5. The piano accompaniment continues with chords and single notes.

stran - gers here; For so - cial rules when read a - right Per - mit of on - ly one con - struc - tion, It

The third system continues the melody. The vocal line has a half note G4, a quarter note A4, a half note B4, a quarter note C5, and a half note D5. The piano accompaniment continues with chords and single notes.

would be ver - y im - po - lite To speak with - out an in - tro - duc - tion.

The fourth system concludes the piece. The vocal line has a half note G4, a quarter note A4, a half note B4, a quarter note C5, and a half note D5. The piano accompaniment continues with chords and single notes, ending with a final chord.

CHORUS.

(ten.)

O laws po - lite, O sor - ry plight, O what a mer - ci - less con - struc - tion : It would be ver - y

im - po - lite To speak with-out an in - tro - duc - tion !

ALPHONZO.

Is there no way to cir - cum - vent This ty-rant code of form and

fash - ion? Must et - i - quette kill sen - ti - ment? Can't cer - e -

ROSE.

- mo - ny yield to pas - sion? Is there no way to cir - cum - vent This ty - rant

code of form and fash - - ion? Must et - i - quette kill

WALDO.

sen - ti - ment? Can't cer - e - mo - ny yield to pas - sion? A

bright i - dea! you in - tro - duce Me to these la - dies; if you do I'll

p

FLORA.

know them, and a good ex - cuse I'll have for in - tro - duc - ing you. A

bright i - dea! you in - tro - duce Me to these gen - tle - men; come do, I'll

know them then, a good ex - cuse I'll have for in - tro - duc - ing you.

1st. time, ROSE, FLORA, ALPHONZO AND WALDO.

2d. time, CHORUS AND TUTTI, except MISS WEBB.

A bright i - de - a! a bold ex - cuse! Let's each the oth - er in - tro -

- duce. O will it an- swer? will it do? Can you serve me as I serve you? I serve you?

1st. time. 2d. time.

1st. time, WALDO.

2d. time, ALPHONZO.

Moderato.

ff

1. Young la - dies, by your leave, I
2. Young la - dies, since we're now ac -

Moderato.

p

here pre - sent A col - league and a friend, His name's Al - phon - zo, ra - ther
- quaint, let me This cir - cle's charm ex - tend, Be - hold my friend whose worse com -

GIRLS.

queer, but still 'Twill do to serve its end. } We are de -
- plaint lies in The fact he is my friend. }

Allegro.

mf

- light - ed, sir, to see A friend of yours who - e'er he be!

Allegro.

ff

MISS WEBB.

This is be - yond all reg - u - la - tion A most a - tro - cious in - no - va - tion; No
Allegro sempre stac.
mp

CHORUS OF GIRLS.

girl in a - ny pro - per sta - tion Would so for - get pro - pri - e - ty! Do we for - get pro - pri - e -
mf

MISS WEBB.

- ty? I'm shocked! I'm shocked past all ex - pres - sion At this de - lib - er - ate trans - gres - sion As
legato.
mp

CHORUS OF MEN.

val - or's bet - ter part's dis - cre - tion, I'll go, this is no place for me! Yes,
mf

CHORUS.

She's shocked, she's shocked past all ex -

go! this is no place for thee. *sempre stac.*

f

- pres - sion At our de - lib - er - ate trans - gres - sion As

val - or's bet - ter part's dis - cre - tion, She'll go, this is no place for she!

CHORUS OF MEN.

Moderato.

mp

O maid-ens, all ra-diant with beau-ty and grace, We've

hunt-ed for mod-els all o-ver the place, But Fortune thus far has thrown none in our way, A

rit. *a tempo.*

fa-vor we beg of you, grant it, we pray: Come, sit for us here 'neath the blue of the skies, Per-

rit. *a tempo.*

- mit us to paint while we gaze in your eyes, Come,

ff *mf*

sit for us here 'neath the blue of the skies, Per - mit us to paint while we

gaze in your eyes, Per - mit us to paint while we gaze..... in..... your

eyes.....

ROSE. GIRLS. ROSE. GIRLS.
O shall we yield to them? O yes, let's yield to them! Give up the field to them? Do as they say!

ROSE. GIRLS. ROSE.

What shall we say to them? Do not say nay to them! We'll not say nay to them,

GIRLS.

We'll not say nay !.....

We'll not say nay !.....

ff

GIRLS.

We will grant what they de - sired, Yes, your mod - els we will be,

ARTISTS.

They will grant what we de - sired, Yes, our mod - els they will be,

Allegro moderato.

Let your brush - es be in - spired, Art has gain'd the vic - to - ry.

Let our brush - es be in - spired, Art has gain'd the vic - to - ry.

This system contains two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "Let your brush - es be in - spired, Art has gain'd the vic - to - ry." and "Let our brush - es be in - spired, Art has gain'd the vic - to - ry."

Yes, your mod - els we will be!

You will grant what we de - sired?

This system contains two staves of music. The top staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "Yes, your mod - els we will be!" and "You will grant what we de - sired?"

Art has gain'd the vic - to - ry,

Let our brush - es be in - spired, Art has gain'd the vic - to - ry,

This system contains two staves of music. The top staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "Art has gain'd the vic - to - ry," and "Let our brush - es be in - spired, Art has gain'd the vic - to - ry,"

Art has gain'd the vic - to - ry, Art has gain'd the vic - to - ry, Let your

Art has gain'd the vic - to - ry, Art has gain'd the vic - to - ry, Let your

accel.

brush - es be in - spir - ed, We will grant what you de - sir - ed, Art has gain'd the vic - to - ry, Yes, art has

brush - es be in - spir - ed, We will grant what you de - sir - ed, Art has gain'd the vic - to - ry, Yes, art has

gain'd the vic - to - ry. We will grant what you de - sir - ed, Yes, your mod - els

gain'd the vic - to - ry. They will grant what we de - sir - ed,

we will be, Let your brush - es be in - spired, Art has
our models be, Let our brush - es be in - spired, Art has

The first system of the musical score consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "we will be, Let your brush - es be in - spired, Art has" for the Soprano and "our models be, Let our brush - es be in - spired, Art has" for the Bass. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

gained the vic - - - to - - - ry.
gained the vic - - - to - - - ry.

The second system continues the vocal and piano parts. The lyrics are "gained the vic - - - to - - - ry." for both parts. The piano accompaniment includes a melodic line in the right hand and a supporting bass line in the left hand, with some chords and rests.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with some grace notes, and the left hand provides a harmonic foundation with chords and single notes.

The fourth system concludes the piano accompaniment. It features a final melodic phrase in the right hand and a concluding bass line in the left hand, ending with a double bar line.

Romantic Ballad.

No. 7.

Miss Webb.

RECIT.

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "It is just eight- een years a - go that I Gave up a". The piano accompaniment starts with a forte (ff) dynamic, followed by a piano (p) dynamic, and then a mezzo-forte (f) and piano (fp) dynamic. The piano part consists of chords and moving lines in both hands.

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "home of af - flu - ence and ease To teach a school; to teach a". The piano accompaniment features a forte (f) dynamic followed by a piano (p) dynamic. The piano part continues with chords and moving lines in both hands.

The third system of the musical score concludes the vocal and piano parts. The vocal line has the lyrics "school you well may ask me why; Ah! there- by". The piano accompaniment features a mezzo-forte (f) dynamic followed by a piano (p) dynamic. The piano part continues with chords and moving lines in both hands.

hangs a tale, the facts are these:

p *ff* Silence.

Moderato.

1. Though 'twas ma - ny years a - go, I'll nev - er for - get How a
2. So for ma - ny, ma - ny years A stu - dent of lore, I have

gal - lant, bon - ny, bon - ny beau, I see him yet;
dried my ver - y i dle tears, And sigh no more;

Though 'twas ma - ny years a - go, A beau, such a beau Came to my
For a ten - der voice of yore, And you may be - lieve That my

me, a sil - ly girl, Set my fan - cies in a whirl With whis - pers low.
on - ly lov - ing looks Are be - stowed up - on my books Which don't de - ceive.

Poor lit - tle heart by love bond - ed, So was this heart long a - go,
Hushed is love's pet - u - lant clam - or, Drown'd is the voice of de - spair; In

Till the de - ceiv - er ab - scend - ed, Steep - ing love's pleasure in woe.
read - ing and spell - ing and gram - mar And ex - tras the u - su - al share.

Slain by trea - sor! Where shall love's sol - ace be sought?.....
La - dies' Col - lege, That is the sign I dis - play,.....

Where el - e - ment - a - ry know - - ledge..... Can be ac -
Wel - come, sweet log - ic and rea - - son,..... Po - tent per -

- quir - ed for pay. Wel - come, the rule and the school,.....
- suad - ers of thought! Wel - come, the rule and the school,.....

Wel - come, O dis - ci - pline rare!..... Sci - ence and art

tu - tor the heart, Books are the balm of de - spair!.....

Though 'twas ma-ny years a - go, I'll nev - er for-get How a gal - lant, bon-ny, bon-ny beau, I

see him yet; Though 'twas ma - ny years a - go, A

beau, such a beau Came to me, a sil - ly girl, Set my fan - cies in a whirl With

whis-pers low.

Scena and Aria.

Chickerlick and Alice.

No. 8.

Moderato.

mp

Ah, she is not here, she must be loit - 'ring, The wayward child amid the buds and grasses;

Perhaps the mystic Island reconnoit'ring, Her wild romance, all-understanding passes, Ah, see her yonder,

f *f*

decked with bud and blossom, Can this be grief or is she playing possum?

rit.

p *rit.* *pp*

Pa - pa!

Al - ice! Come hith - er I im -

Moderato. *p*

Be - hold your suff - 'ring daughter stands be - fore - you, Ah

plore you, Ah

mp

dim.

It is the proof of my dis -

me! what means this flow - 'ry dress.....

fp *dim.*

Moderato.

Moderato. *p* *mp*

tres. Love that doth sigh in vain, Finds for its se - cret pain Sol - ace in

rit.

rit. *Moderato.* *mf*

flow'rs and ferns, Balm for a grief that burns.

p *molto rit e dim.*

You know the sad un - hap - py fate Of sweet O - phe - lia fond and

fair, Who all for love dis-con-so - late Wound buds and blos - soms in her hair; She sought the

riv - er's flowing tide, To set her suff - 'ring spir - it free, And left a gar - land ere she

died, of fennel rue and rose-mar - y. Like her I seek a mad'ning grief

That whis - pers life and love a - dieu. I feel a sad and

rit. *a tempo.* *rit.* *p* *a tempo.* *rit.* *a tempo.* *rit.* *a tempo.* *mf* *a tempo.* *mf* *Sva.....loco.* *mf* *Sva.....loco.*

strange re - lief In fen - nel, rose - - ma - ry and rue, In

rit. stringendo.

Sya.....loco.

stringendo.

rit.

pan - - sy and in col - - um - bine The ten - - der growth of

ver - - dant lea And fair O - phe - - lia's words are mine,

moderato.

ff Moderato.

There's rue for you, and some for me And fair O - phe - lia's

a tempo.

p

a tempo. mf

words are mine, there's rue for you and some for me and some for me.....

rit.

p rit.

Like her be - neath the bil-low I shall set my suf - 'ring spir-it free, and leave a

p

gar - land ere I die, of fennel rue and rose - ma - ry.

rit.

rit.

f a tempo.

molto rit. e dim.

Trio.

63

No. 9.

Alice, Chickerlick, and Giles.

Moderato.

The piano introduction is in 9/8 time, marked *Moderato*. It begins with a melody in the right hand, starting on a middle C and moving upwards in a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

CHICK,

Chick's part is a short melody in the right hand, consisting of a few eighth and sixteenth notes. It is followed by a piano accompaniment in the left hand, which features a series of chords and moving lines. The piano part is marked *ad lib.* and *mp*.

1. Come, Alice, come where dain - ty
2. Come, Alice, come, the host doth

ALICE.

Alice's part is a melody in the right hand, consisting of a series of eighth and sixteenth notes. It is followed by a piano accompaniment in the left hand, which features a series of chords and moving lines. The piano part is marked *ad lib.* and *mp*.

dish call, The wand'rer's ap - e - tite al - lures. No, father, no, no food I
The is - land of - fers bed and board. P'll wander till the shad - ows

rit.

(Omit 2d time.)

The final part of the Trio is a melody in the right hand, consisting of a series of eighth and sixteenth notes. It is followed by a piano accompaniment in the left hand, which features a series of chords and moving lines. The piano part is marked *rit.* and *a tempo*.

wish, Save that which feast of love in - sures. ;
fall, And moon - beams light the syl - van sward.

GILES. (*Omit 2nd time.*)

Country board, country board, All the best things that the times afford. Hith-er my la-dy, come

mf

D.C.

hith-er my lord to the country this summer to board.

D.C.

ALICE.

Your un-ro-man-tic na-ture jars up-on the mu-sic of my soul; I'll wander

CHICK.

Come Al-ice come, the host doth call, the host doth call,

ALICE.
forth be - neath the stars and dream of love's e - - lys - - ian goal;

CHICK.
Wake sor - row - ing soul I yield ro - man - tie feelings all To ap - pe - tite's con - trol;

ALICE.
Go, father, go and leave me here,..... Go leave me here with love a - lone..... In fancy's

CHICK.
Come, Alice, come the host doth call, Hear his tempting bar-itone, bar-itone.

GILES.
Hither my la-dy, my lord, Come to the country to board, I offer of dainties a hord all the times can af -

cheer - ing sounds I hear His voice - - es ten - der, ar - dent tone.....

Come e'er the long, dark shadows fall, nor leave me now to die a - - lone.....

ford, Hither my lady, my lord, O come to the coun - try to board.....

Finale.

No. 10.

1st. time REG, 2nd. time ALICE.

1. We meet a-gain despite the fate That strives to keep our lives a-
 2. How sweet to know thine art hath found Where nature's kindly gifts a-

Allegretto.
ff *p*

This system contains the first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a rest for the first measure, then enters with the melody. The piano accompaniment starts with a forte (ff) dynamic and transitions to piano (p) in the fourth measure. The lyrics are written below the vocal line.

1st. time ALICE,

part, How sweet to know nor stress nor strait Can kill the fondness of the heart; How
 bound, The earth, the air, the sky the sea Do smile my love, on art and thee, But

This system contains the second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

2nd. time REG.

sweet to know my love and I Have launched our bark on life's blue sea, With hearts the storm clouds to de-
 sweet-er still to know that art Has won the triumph of the heart, Where erst I strayed in rev-er-

This system contains the third system of the musical score. It continues the vocal line and piano accompaniment from the second system. The lyrics are written below the vocal line.

ALICE.

fy, And souls en - wrapt in har - mo - ny. We meet a -
 ie I wake to find my dream in thee.

REG.

mf

gain, we meet a - gain, The fates may frown in vain, in vain,..... This is love's

pp

glad..... re - joic - ing strain, We meet a - gain, we meet a - gain, we meet, we

pp

This is love's glad rejoicing strain, We meet a - gain, we meet a - gain, we meet, we

pp

Sop. ALICE. YODEL.

meet a - - gain,

REG. ALTO. YODEL.

meet - - a - - gain.

Chorus. SOPRANI YODEL.

TENOR.

YODEL. BASS.

Moderato.

cres.

ALICE.

REG.

SOP. AND ALTO.

TENORI.

BASSI.

Moderato.

pp

CHICK.

All in vain your ten - der plead - ing,
Listeno tempo.

mf

Know that I am wrath exceeding, Daughter to be thus un - heed - ing Of your parent's stern decree.

'Tis audacious, past submission, Go sir, tho' you were a Titian, Still I'd scorn your base position,

Can it be that he, a Ti - tian, Still would scorn in his pos -

Act - ing thus de - fi - ant - ly.

mp

- i - tion, 'Tis a ver-y sad con - di - tion Of affairs in which to be.

REG.

Al - tho' I am poor sir, I'm not ver - y sure sir, That I should do right to be

p *mf*

swayed by your spasms Re - flect, an - gry pa - rent, That true lov - ers daren't Be crushed by the

ALICE.

thought of un-bridg-a-ble chasms, O fa-ther per-mit him To love me nor twit him Be-

cause he is not in the strict-est sense weal-ty, For tho' you ig-nore us, We've

life still be-fore us To work and to win and were both young and healthy.

O sire, per - mit him To love her nor twit him Be - cause he is not in the strictest sense

mf

weal - thy, For tho' you ig - nore them they've still life be - fore them, To work and to win and they're

both young and heal - thy.

Allegro moderato.

ff

Miss W:

Moderato.
p

O sor - ry sight, to see the might That love exerts o'er

laws polite! To act outright all rules despite, This is much more than av'rage plight, But tho' this Isle seems

to beguile all maidens' hearts with magic wile, Don't let it rile, Look on and smile, a -
Sva. loco.
mf
Sva. loco.

REY.

Moderato.
p

bove the average rank and file. Can we not find some way to move Your heart to give us your con-

sent, Some plan to force you to ap - prove of

this our mu - tual sen - ti - ment; If, say, a year or

so, I wait, Till I've grown rich in gain or gold, In

8va..... loco.

bank account or real es - tate, May I not then this prize enfold?

wind hold chords.

CHICK.

Chorus.

Up -

Allegro moderato.

Moderato.

ff

mp

on that day I'll not say nay, I'll yield my daughter glad and gay, Up - on that day I'll

glad - ly say, You've won my child, take her a - way; The av - erage sire dare not enquire Who

thrills his child with passionate fire, The average sire Can but require The - average wealth of average

f

Sva. loco.

Sva. loco.

The Mystic Isle. Act I,

Up - on that day He'll not say nay, He'll yield his daughter glad and gay, Un -

squire, Up - on that day I'll not say nay, I'll yield my daughter, glad and gay,

mf

on that day He'll glad-ly say You've won his child, take her away, The av'rage sire Dare

(I) CHICK. AND MEN.

up - on that day, I'll glad-ly say you've won my child, take her a-way, The av'rage sire, Dare not in-

GIRLS.

not inquire, Who thrills his child with passionate fire, The aver - age sire Can

quire, Who thrills his child with passionate fire, The aver - age sire



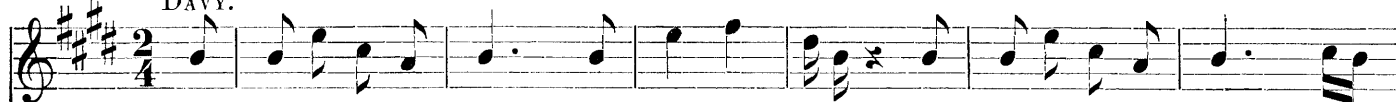
but require The average wealth of average squire,



Can but require The average wealth of average squire.



DAVY.



O Ladies all, the sloop that bro't you hither, Has drifted down the stream, The

Moderato.



MISS WEBB.

GIRLS.



Lord knows whither. What shall we do? Oh, what a plight! Where shall these ladies rest to-night? We'll have to stop here



GILES.

o - ver night, They'll have to stop here o - ver night, I'm short of beds, this is a plight.

ff

ALICE.

Since you of-fer country board, We have come to stay, Give the best you

mf

GIRLS. GILES.

can afford, All in a lib'-ral way. We shall stop to-night, we say, Where'll I stow them all away.

Sva.....

GIRLS. REG. AND CHICK. ARTISTS.

Can he find room for us here? No, he can't, I fear. Cheer up, you luckless wight, We'll help these ladies

loco. Sva.....loco.

cres. GIRLS.

fair, For they shall have our rooms to-night, We'll sleep in o - pen air. You are real-ly

cres. *ff* *Sva.* *mf*

cres.

most po - lite, This is hardly fair, They'll give up their rooms to-night and sleep in o - pen

Sva. *cres.*

air.....

Sva. *loc.*

ff

CHICK.

Look here, old man, I've a bone to pick with you.

Allegro. *mf*

GILES.

CHICK.

Pick it then as soon as you can, There won't be any left if you don't hurry. You represented this

is - land to me as un - in - hab - it - ed; Do you think it right to de -

ceive me in this fashion! I

dim. *p* *p*

hadn't no in - tention of de - ceiv - in' you; This island was uninhabited when I repre -

sented it as sich, But I took the census half an hour lat-er,

accl.

And the pop-u-la-tion had sud-den-ly increased.

CHICK. MISS WEBB.

I on-ly get angry on an a-ver-age once a year And then I fume. That is my

mp *f*

GILES. DAVY. CHICK.

dia-ry, Don't fume, sir, take this, That is my box. Old man, I'll curb my wrath on one condition,

p *f* *f*

Bass clef, key of D major (two sharps), 2/4 time. The vocal line begins with a triplet of eighth notes. The piano accompaniment starts with a half note in the bass and a half note in the treble.

You must take my daughter Alice, and have her locked up in close concealment on this is-land, where she shall be

Treble clef, key of D major, 2/4 time. The vocal line continues with a triplet. The piano accompaniment features a steady eighth-note pattern in the bass.

free from the perse-cutions of this Reg-in-ald. I promise it, I promise it.

Bass clef, key of D major, 2/4 time. The vocal line begins with a rest. The piano accompaniment is marked *Allegretto* and *mf*.

What means this box, this i-ron box that

Bass clef, key of D major, 2/4 time. The vocal line continues. The piano accompaniment features a steady eighth-note pattern in the bass.

you seem thus a-bus-ing? O, o-pen, sir, that i-ron box, You'll find it most a-musing. That

MISS WEBB.

i - ron box, my i - ron box I fear that I am los - ing; And will he read my di - a - ry? O,

TUTTI.

this is most con - fus - ing.

1. Since you of - fer country board
2. Country board brings gladsome cheer,

We have come to stay;
Health and ap - pe - tite.

Give the best you can af - ford All in a lib - 'ral way.
Coun - try board in - vites us here, And we shall stop to - night.

You are real - ly most polite.
 Don't you think you'll all take cold ?

So you'll pitch your tents to-night,
 We owe thanks a thousand fold.

You are real - ly far more fair.
 If we do we don't much care.

Sra. loco.

mf

1
 2

They pitch their tents to - night, Out
 We pitch our tents to - night, Out

In the o - pen air.
 Welcome, la - dies fair.

1
 2

f

in the o - pen air, And tho' { we } hold { they } may catch cold, { They } say they do not care.
 { they } { we }

cres.

ff

I - ron box and di - a - ry Here have come to light, What their mys - ter -

sempre Sva.

f

- y may be, We all must learn to - night. Mys - tic Isle brings gladsome cheer.

Country board brings

loco. *Sva.....*

mp

Man - y charms in - vite us here. The

ap - pe - tite. There we'll stop to - night.

Sva.....loco. *f*

Mys - tic Is - land fair, seems strange - ly to in - vite, And

ff

here, out in the o - pen air, They'll pitch their tents to - night, And And

We'll pitch our tents to - night, And

here, out in the o - pen air, They'll pitch their tents to - night, They'll
here, out in the o - pen air, We'll pitch our tents to - night, We'll

pitch their tents to - night, They'll pitch their tents to - night.....
pitch our tents to - night, We'll pitch our tents to - night.....

fff

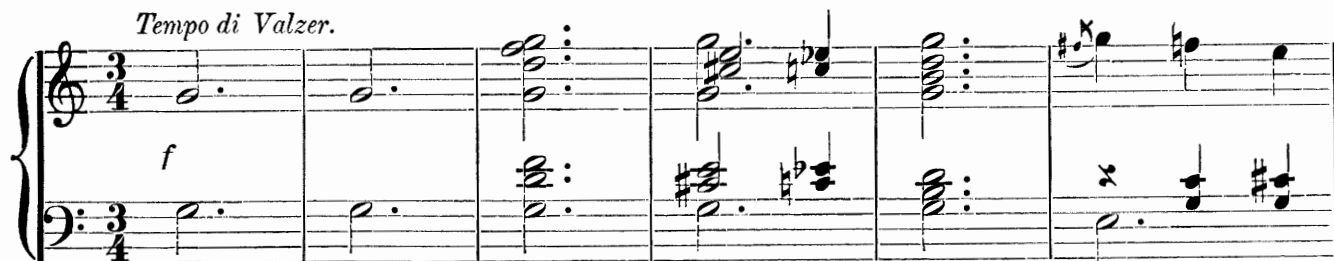
8va.....loco.

END OF ACT 1ST.

(CURTAIN.)

ACT II.

Intermezzo.

Tempo di Valzer.





First system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords. The dynamic marking *ff* is present. The tempo marking *1* is present. The articulation marking *triangolo.* is present. The dynamic marking *pp* is present.



Second system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords. The dynamic marking *ff* is present. The tempo marking *1* is present. The articulation marking *triangolo.* is present. The dynamic marking *pp* is present.



Third system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords. The dynamic marking *ff* is present. The tempo marking *1* is present. The articulation marking *triangolo.* is present. The dynamic marking *pp* is present.



Fourth system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords. The dynamic marking *ff* is present. The tempo marking *1* is present. The articulation marking *triangolo.* is present. The dynamic marking *pp* is present.



Fifth system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords. The dynamic marking *ff* is present. The tempo marking *1* is present. The articulation marking *triangolo.* is present. The dynamic marking *pp* is present.

Lament.—“Which is Why.”

No. 11.

Giles and Davy.

Moderato.

mf

GILES.

Years a - go, I don't know
of - fered coun - try

accel.
cres. *ff* *p a tempo.*

when, Some one said, I don't know who, But I know that it is
board, How I sigh'd and said I would Be so hap - py if I

true, So I say it now a - gain; That the good for which we
could Get a sud - dint rich re - ward; But, I nev - er tho't that

p

sigh Turns out oft- en when we get it Worse than if we'd nev- er met It which is why. Which is
 I Should have hundreds to pro- vide for, And I'm blow'd by what I sigh'd For which is why. Which is

DAVY. 1
 Which is why,.....
 why it is bet - ter not to sigh.
p *cres.*

GILES.
 Which is why it is bet - ter not to sigh. When I
mf *p*

2

why,..... Which is why it is bet - - - - ter not to

cres. *mf*

DAVY.

sigh,..... It is bet - ter not to sigh.

GILES.

- - ter not to sigh,

ff *mp* *mp*

p *p*

cres. *ff* *p*

Trio.—The “If’s” and the “But’s.”

No. 12.

Chickerlick, Giles and Davy.

Andante.

mf *p*

CHICK.

1. As the sea on its bo-som bears schooners and skiffs, And cit-ies hold cas-tles and
2. Take the *but* from the *if* the re-main-der will show Where the *if* is superior to

pp

huts,
but, So this world is made up of a num-ber of *if's*, And a sim-i-lar number of
And the *if's* and the *but's*, as they come and they go, Make the world move in rhythm and

but's;
rut; And the man, who by strict math-e-mat-ic-al rule, Can provide ev-'ry *if* with its
And the man, who his *if's* and his *but's* can fore-cast, By method and rea-son-ing

but,
plain,

Is the man who in life's el - e - ment - a - ry school, The most
Holds ev - 'ry re - sult in an av - er - age fast, Pro - -

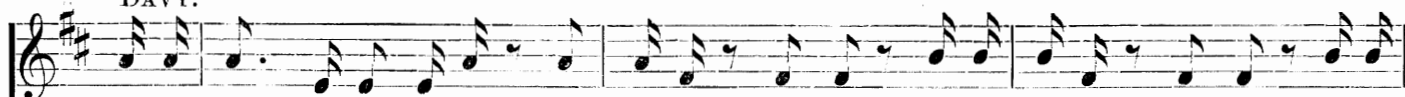
plau - si - ble fig - ure will cut.
- cur - ing an av - er - age gain.

As the sea on its bo - som bears
As the sea on its bo - som bears

schooners and skiffs, As the pathways of life lead from val-leys to cliffs, So this

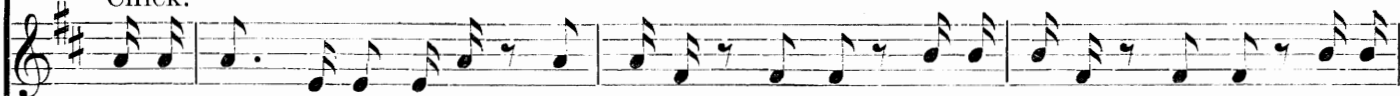
world is made up of a num - ber of if's, And a sim - i - lar num - ber of but's.

DAVY.



As the sea on its bo-som bears schooners and skiffs, As the pathways of life lead from

CHICK.

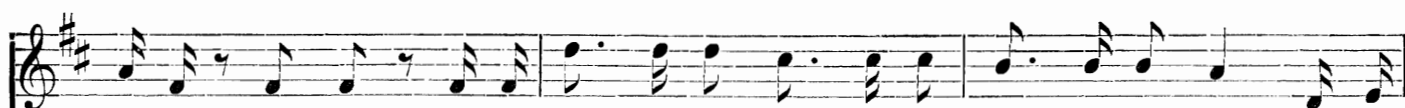
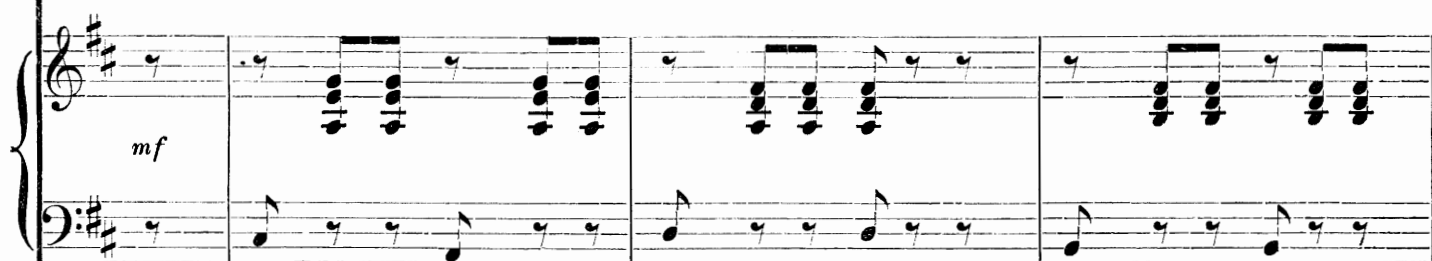


As the sea on its bo-som bears schooners and skiffs, As the pathways of life lead from

GILES.



As the sea on its bo-som bears schooners and skiffs, As the pathways of life lead from



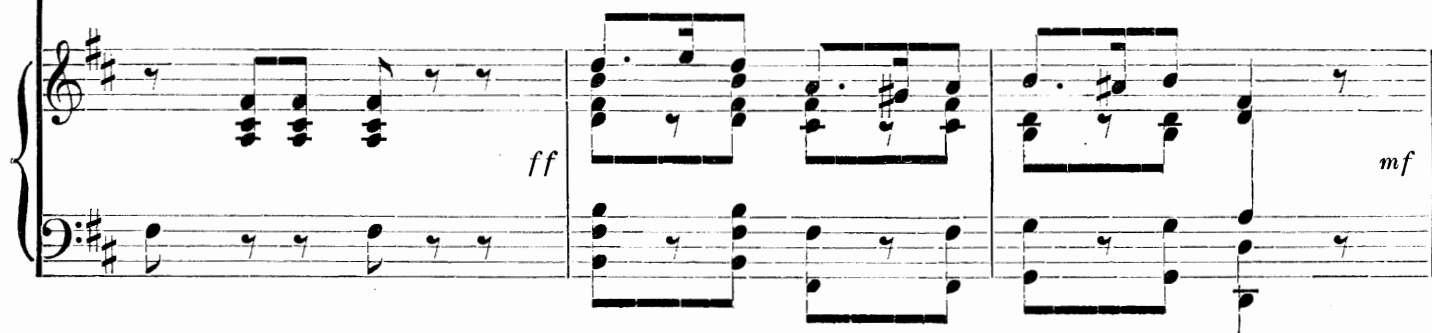
val-leys to cliffs, So this world is made up of a num - ber of *if's*, And a



val-leys to cliffs, So this world is made up of a num - ber of *if's*, And a



val-leys to cliffs, So this world is made up of a num - ber of *if's*, And a



sim - i - lar num-ber of *but's.*

sim - i - lar num-ber of *but's.*

sim - i - lar num-ber of *but's.*

ff *p*

This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef with the same key signature. The lyrics "sim - i - lar num-ber of *but's.*" are written under each vocal staff. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings *ff* and *p* are present in the piano part.

1 2

This block contains the continuation of the musical score. It includes three empty vocal staves and a piano accompaniment. The piano part features two endings, labeled "1" and "2", which are marked with first and second endings symbols. The piano accompaniment continues with chords and moving lines in both hands.

Duett.

No. 13.

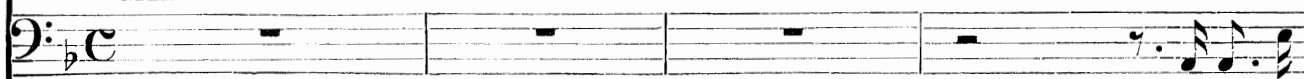
Miss Webb and Giles.

MISS WEBB.



1. And when I see you does your heart rejoice?
2. There is a thought that wanders soul to soul,
3. Then will we let a tender friendship reign,

GILES.



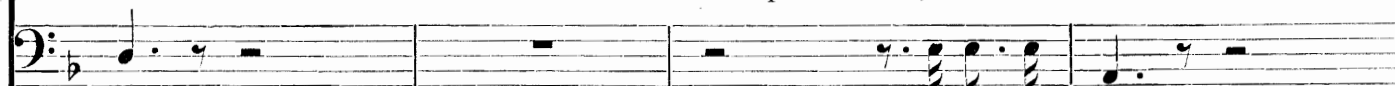
1. I guess it
2. I guess it
3. I guess we

Moderato.



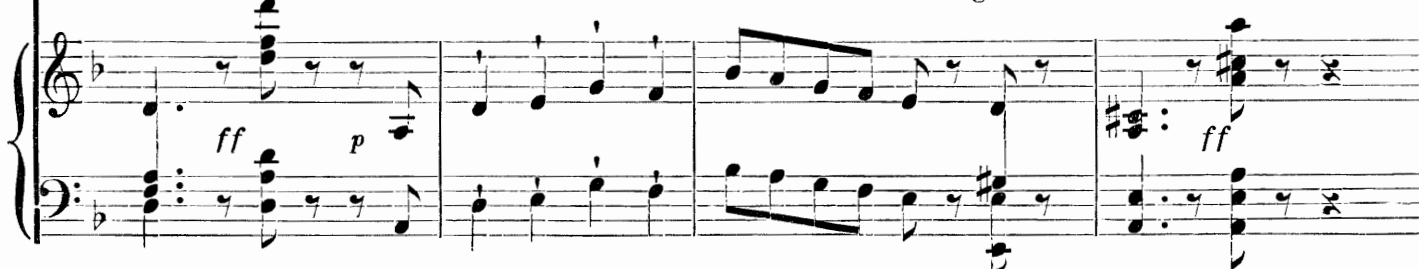
And do I lull you with my gen-tle voice?
A gen - tle yearn-ing which we can't con-trol,
A sa - cred link be - tween responsive twain,

And
Then
Al -



do!
be!
will!

I guess it do!
I guess it be!
I guess we will!



when I'm near you do you feel a flut-ter,
I've dis-cov-ered whence this mystic feel-ing,
- though for me to list - en were dis - creet-er,

A sort of something which you can-not
'Tis on - ly love that thus comes soft - ly
And have you speak in stead of me were



ut - ter,
steal - ing,
meet - er,

Which makes you pause and think and halt and stutter?
In - to a lone - ly life its charm re - vealing.
Still we will waive such rules for something sweeter.

molto rit. coll voce.

I guess it do!
I guess it be!
I guess we will!

pp *ff*

See how our puls - es beat, There hold them so! Tell me your

See how our puls - es beat, There hold them so! Tell me your

p *tr*

answer sweet! Hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush! Tell me your

an - swer sweet! Hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush! Tell me your

pp *tr*

answer sweet, whis- per it low! Hoo-

an - swer sweet, whis- per it low!

Allegretto.

pp *ff* *f*

Detailed description: This system contains the first vocal and piano staves. The vocal parts (soprano and bass) enter with the lyrics 'answer sweet, whisper it low!' and end with a 'Hoo-' note. The piano accompaniment follows, starting with a piano (*pp*) section and then moving to a fortissimo (*ff*) section marked 'Allegretto.' The piano part features a mix of chords and moving lines in both hands.

2d. time both together.

- ray! hoo - ray! hoo - ray! This is a hap - py day! The old man's

p *cres.*

Detailed description: The second system begins with the instruction '2d. time both together.' The vocal parts continue with 'ray! hoo-ray! hoo-ray!' followed by 'This is a happy day! The old man's'. The piano accompaniment provides harmonic support, with dynamics ranging from piano (*p*) to crescendo (*cres.*).

home no lon - ger is a pris'n, His joy has come at last, His

ff *mf*

Detailed description: The third system concludes the piece. The vocal parts finish with 'home no longer is a pris'n, His joy has come at last, His'. The piano accompaniment features a fortissimo (*ff*) section followed by a mezzo-forte (*mf*) section.

lone - ly days are past,..... For he..... be her'n,... And she you see be his'n!

FINE.

O! this is most gal - or - - ious, Gal - or - - ious, gal -

Moderato.

p

- or - - ious! Da - vy and me to - geth - - er, Thro'

p

win - ter and sum - mer weath - - er, We'll have some bod - y

p

near..... us To care for and to

cres. *f*

cheer..... us, And that is most gal - or - -

ff *rall- en- tan- do.* *p a tempo.*

- ious, And so we sing and say :..... Hoo -

D.C. to FINE, then on from here.

ff *ff*

Waltz Song.

No. 14.

Alice.

The musical score is for a waltz song in 3/4 time, key of D major. It features a vocal line and a piano accompaniment. The piano part begins with a forte (f) dynamic and a melodic line in the right hand, while the left hand provides a steady bass line. The vocal line enters with the lyrics 'Hope on and trust on and smile at thy fate,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The lyrics continue: 'Clouds yield to sun with the mor - row; Doubt not and fear not for pleasure shall wait Though it be serv - ing on sor - row; Time, place, and dis - tance curb, tho' they may, Of - fer re - sist - ance but for a day Un - to the'. The piano accompaniment concludes with a crescendo (cres.) marking.

Hope on and trust on and smile at thy fate,

Clouds yield to sun with the mor - row; Doubt not and fear not for pleasure shall

wait Though it be serv - ing on sor - row; Time, place, and dis - tance

curb, tho' they may, Of - fer re - sist - ance but for a day Un - to the

cres.

love that can bat - tle and wait, Un - to the heart that trusts in its mate.

Hark, to yon lin - net - min-strel so clear, What is its sweet lay's bur -

- den? Is there aught in it doubt-ing or drear, Is there a fear of

Love's..... guer - don? Crav-ing no rea - son, soul turn'd a - bove, Throbbing with

tune - ful glad - ness, Dread-ing no sea - son, song-bird of Love,

Fate should op - press thee, oh, nev - - er! Hope on and trust on and

sing to thy mate, Clouds yield to sun with the mor - - row;

Doubt not and fear not for pleasure shall wait Though it be serv - ing on

sor - - row ; Time, place, and dis - tance curb, tho' they may, Of - fer re -

- sist - ance but for a day Un - to the heart that can bat - tle and wait.

cresc.

Trust as yon song - bird, Trust as yon song - bird, Ah! As yon bird trust to thy

mp

mate!

The Hindoo was a Hoodoo.

Song.—Davy.

No. 15.

1. When I was just a ti-ny tot my dad told me a sto-ry A-
 2. I never have forgot that tale since first my ears received it, And

f *pp*

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of one flat and a common time signature. It features triplet markings over the eighth notes in measures 1, 2, and 4. The piano accompaniment is in grand staff (treble and bass clefs). Measure 1 starts with a forte (*f*) dynamic, while measures 2, 3, and 4 are marked piano-piano (*pp*). The piano part consists of chords in the right hand and a steady eighth-note bass line in the left hand.

- bout a man in Hin-do-stan who strug-gled hard for glo-ry, But spite of all his work-in', and in
 though some folks say 'tis - n't true I al-ways have believed it, And when - so-ev-er things goes wrong, spite

This system contains measures 5 through 8. The vocal line continues with triplet markings in measures 5 and 6. The piano accompaniment continues with the same rhythmic pattern of chords and eighth notes. The key signature remains one flat.

spite of his am-bi-tion, He hin-dered oth-er folks without im-prov-ing his con-di-tion; He
 of your brain and sin-ew, You just can bet there's some one that is work-in' dead-a-gin' you; Do

This system contains measures 9 through 12, which conclude the piece. The vocal line ends with a triplet in measure 10. The piano accompaniment concludes with the same rhythmic pattern. The key signature remains one flat.

did all things to get a-long till naught remained him to do; In vain, in vain, the cause was plain! that
 what you may, this much I'll say, No mat - ter what you do do, You won't do well till you ex-pel the

Hin - doo was a Hoo - doo.
 Hin - doo who's your Hoo-doo.

If I Should Bid You Stay.

No. 16.

Alice.

ALICE.

1. If I should bid you stay, Nor heed your par-ent's
2. I should bid you stay, And in ap-pre-ci-

- a - tion For - ev - er and a day Pledge you my ad - mi - ra - tion, Should prom-ise, come what
- fec - tion Gaze on my face al - way Un-mov'd by my com - plex - ion? Could you unsway'd, I

will, A friend-ship tru - ly grate-ful, Could you be cru - el still, Nor scorn this du - ty
ask, Be - hold my soft de - mean-or, Nor say to me the task To res - cue and to

ERRATA.

1. If I should bid you stay,
Nor heed your parent's censure,
Should tell you how I pray
For triumph in love's venture,
Should show you how my heart
Is torn in anguish tender,
Would you not take my part,
Your thankless task surrender?
2. If I should bid you stay,
And in appreciation
Forever and a day
Pledge you my admiration,
Should promise, come what will,
A friendship truly grateful,
Could you be cruel still,
Nor scorn this duty hateful?

- ren - der? }
hate - ful? } What would you, could you say If I should bid you

stay? What would you, could you say If I should bid you

1
stay? 2. If

2
stay?

The Iron Box March and Song.

No. 17.

Moderato assai.

The piano introduction consists of six measures. The right hand has whole rests in measures 1, 3, and 5, with eighth-note chords in measures 2, 4, and 6. The left hand plays a steady eighth-note accompaniment throughout. Dynamics include piano (*p*) in measures 2 and 4.

ALICE.

Take, O take this brief e - pis-tle, Bear it to the maid-en true,

The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) in measure 3 and *p* (piano) in measure 4.

More I need not tell for this-'ll Tell her all, tell her all, Tell her

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. A dynamic of *mp* (mezzo-piano) is marked in measure 3.

all there is to do.

Alla marcia. *Sempre stac. e p.*

The piano accompaniment continues with the lyrics. The tempo and style change to *Alla marcia* and *Sempre stac. e p.* (sempre staccato e piano). A dynamic of *pp* (pianissimo) is marked in measure 2.

Piano accompaniment for the first system. The right hand features a melodic line with trills (tr) and dynamic markings of *mf*, *p*, *mf*, *p*, and *pp*. The left hand provides a steady bass line.

Piano accompaniment for the second system. The right hand continues the melodic line with a trill (tr) and a *mf* marking. The left hand maintains the bass line, ending with a whole rest.

TENORS and BASSES.

Vocal and piano accompaniment for the first vocal line. The vocal line (Tenors and Basses) begins with a whole rest followed by the lyrics: "Here's a luck - y find, This old i - ron box!". The piano accompaniment features a steady bass line and a right hand with chords and a *f* marking.

Vocal and piano accompaniment for the second vocal line. The vocal line continues with the lyrics: "Some one left be-hind This old i - ron box, Dug up from the ground This old i - ron box,.....". The piano accompaniment features a steady bass line and a right hand with chords and *mf* and *p* markings.

WALDO. *Solus.*

Now that we have found This old i - ron box, How shall we be-stow This old i - ron box?.....

p *pp*

This system contains a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Now that we have found This old i - ron box, How shall we be-stow This old i - ron box?.....". The piano accompaniment features chords and moving lines in both hands, with dynamics *p* and *pp* indicated.

Whith - er shall it go, This old i - ron box?.....

cres.

This system continues the vocal and piano parts. The vocal line ends with a long note. The piano accompaniment includes a crescendo marking *cres.* and ends with a double bar line.

TENORS.

We can't well de-fine This old i - ron box,..... 'Tis not yours or mine, This old i - ron box.

This system shows the Tenors' vocal line. The lyrics are: "We can't well de-fine This old i - ron box,..... 'Tis not yours or mine, This old i - ron box." The music is in G major and 4/4 time.

BASSES.

We can't well de-fine This old i - ron box,..... 'Tis not yours or mine, This old i - ron box. Hand it

This system shows the Basses' vocal line. The lyrics are: "We can't well de-fine This old i - ron box,..... 'Tis not yours or mine, This old i - ron box. Hand it". The music is in G major and 4/4 time.

f *p* *p* *mf*

This system contains the piano accompaniment for the Tenors' and Basses' parts. It features chords and moving lines in both hands, with dynamics *f*, *p*, and *mf* indicated. The system ends with a double bar line.

Without WALDO.

First system of music for 'Without WALDO.' It consists of a vocal line and a piano accompaniment. The vocal line has four measures with lyrics: 'No, we won't!', 'No, you don't!', ''Tis - n't clear!', and 'here!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Second system of music for 'Without WALDO.' The vocal line continues with lyrics: 'Yours or mine!', 'No, we won't!', 'No, you don't!', 'To de- fine!', '- fine!', 'Hand it here!', 'Hand it here!', ''Tis - n't clear!', and 'Yours or'. The piano accompaniment continues with the same rhythmic pattern.

Section titled 'WALDO.' It begins with a piano accompaniment marked *ff* (fortissimo). The vocal line has three measures with lyrics: 'Si - lence!', 'Si - lence!', and 'Si -'. The piano accompaniment features a strong, rhythmic pattern. The section concludes with a piano accompaniment marked *fp* (fortissimo piano), showing a change in the bass line.

ALICE.

What sounds are these that

- lence! Si - lence!

Andante.

rend the ev'-ning air? What is the sub-ject of this loud harangue? To one who cap-tive

bides in sorrow's care These noi-sy voi - ces, these noi-sy voi - ces Have a dole - ful, a dole-ful

ALPHONZO.

CHORUS.

clang. *Allegretto.* *pp*

A la - dy's voice! A la - dy's voice!

WALDO.

ALPHONZO.

WALDO.

CHORUS.

She has seen us! 'Tis Reginald's Al - ice! His love! His Ve - nus!

ALPHONZO.

Since on the sub - ject here in hand O - pin - ions seem so much di - vid - ed, Let us from her re -

mf

- ceive com - mand And, as she says, so be de - ci - - - ded!

CHORUS.

ALPHONZO.

A - greed, a - greed! Fair la - dy, thou who art the

Moderato.

p *p* *mf*

star That guides our comrade from a - far, Whose ev - 'ry blush thy ro - sy

CHORUS.

cheek To him is love's al - lur - ing bea - con. Come to the point, why do you

Allegro ma non troppo.

mf *ff*

ram - ble? What is the use of this pre - am - ble?

ff *ff* *p*

ALICE.

Allegretto. His words are wise, let him con - tin - ue;

His words are sweet, and apt to win you!

ALPHONZO.

Moderato. Fair la - dy, thou, who wert by fate De - signed to set the err-ing straight!

CHORUS.

Allegro ma non troppo. Come to the point, why do you ram-ble? What is the use of this pre - am-ble?

ALICE.

Allegretto. His words are wise, let him con - tin - ue;

His words are sweet, and apt to win you!

WALDO.

L' Istesso tempo. He means to say, To ask you chief - ly,

mf

If you will hear, And set - tle brief - ly, Which one of all of

CHORUS.

us a-round here Owns the box which we have found here. That's what we mean to ask you chief-ly,

That's what we beg you'll tell us brief-ly.

rit. *ff a tempo.* *mp*

ALICE.

How can I prop-er-ly de-cide With-out the risk of much dis-pleas-ure?

mp alla marcia.

He who wins must needs col-lide With all be-side who are de-nied;

He who wins must needs col - lide With the rest who lose the trea - sure;

CHORUS.

How can she pro-per-ly de-cide With - out the risk of much dis - pleas - ure?

He who wins must needs col - lide, with all be - side who are de - nied,

ALICE.

He who wins must needs col - lide With the rest who lose the trea - sure.

CHORUS.

ALICE.

How can I pro-per-ly decide Without the risk of much displeasure? He who wins must needs collide With all the

Andante.

p

rest who lose the trea-sure; One way on- ly to make shift, And lay dis - cus-sion on the shelf, Is by ac -

- cept-ing as a gift This i- ron treasure for myself; To say to you I scarcely need I'm ver-y,

p

very, very much obliged, in-deed!

pp

alla marcia.

pp

CHORUS.

That was rath - er neat, Stow that i - ron box; Dex - ter - ous de - feat,

ff *p* *mf* *p*

Blow that i - ron box; Here's a pret - ty fix, O! that i - ron box;

mf *p*

ALPHONZO. *Solus.*

Girls are full of tricks, Blow that i - ron box! Where's our luck - y find,

p

That old i - ron box? We must leave be - hind That old i - ron box!.....

CHORUS.

That

cres

..... That was rath - er neat, Stow that i - ron box;

TENORS.

BASSES.

i - ron box! Stow that i - ron box;

f p

Dex - ter - ous de - feat, Blow that i - ron box! 'Twas - n't

Dex - ter - ous de - feat, Blow that i - ron box! Serve us right!

mine! 'Twasn't thine! 'Twasn't clear! Thine or mine! Serves us right!

Serve us right! Ver - y queer To de- fine! What a plight! Serve us

'Twasn't mine! 'Twasn't thine! 'Twasn't clear! Thine or mine! thine or

right! Serve us right! Ver- y queer To de- fine! Thine or

mine!.....

mine!.....

ff

Conspirators' Chorus.

No. 18.

Rose, Flora and Girls.

Moderato.

pp

FLORA.

Shall we help the cap-tive Al-ice, Pris-oned by a parents mal-ice? Let us aid her and a-bet her

CHORUS.

As she asks us in this let-ter! Let us aid her and a-bet her As she asks us in this let-ter!

mp

Omit to (1)

FLORA.

When we come as ghosts, all whitened, Yon-der youth will be so frightened

(3) *pp*

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderato' and 'pp'. The piano part features a descending melodic line in the right hand and a supporting bass line in the left hand. The vocal part enters with the lyrics 'Shall we help the cap-tive Al-ice, Pris-oned by a parents mal-ice? Let us aid her and a-bet her'. This is followed by a chorus section with the lyrics 'As she asks us in this let-ter! Let us aid her and a-bet her As she asks us in this let-ter!'. The piano accompaniment for the chorus includes triplets and a dynamic marking of 'mp'. A section of the piano part is marked 'Omit to (1)'. The score concludes with a final vocal line by Flora: 'When we come as ghosts, all whitened, Yon-der youth will be so frightened', accompanied by piano triplets marked '(3) pp'.

He will yield his oc - cu - pa - tion, And de - sert his pres - ent

8va.....

cres.

CHORUS.

sta - tion. Let us aid her and a - bet her As she asks us

8va.....loco.

Go to (4)

(2) mp

ROSE.

in this let - ter. When the world is steeped in slum - ber, We will come in

Go to (3)

(1) pp

sol - emn num - ber, And as wicked ghosts dissembling, Set yon sor - ry youth a trembling.

CHORUS.

Let us aid her and a - bet her As she asks us in this

Go to (2)
(4) *mp*

let - ter; Dress'd in white at dead of night Ghosts he'll see in fear and fright, We shall

8va.....loco.

mp *pp*

come at dead of night Dress'd in white, in ghost - ly white at night!

mf

p

CHORUS OF MEN.

They will come at dead of night Dressed in white,
When they come at dead of night Dressed in white,

Moderato assai.

p *sempre staccato.* *legato.*

dressed in white, Jol - ly ghosts they'll be to-night, They will be a thrilling sight Dressed in
dressed in white, We shall come as ghost-ly quite, Just in spite, here to fright, Ghosts in

staccato. *staccato.*

white, dressed in ghost - ly white. white at dead of night.

Duet.

No. 19.

Miss Webb and Chickerlick.

Moderato.

mf

CHICKERLICK.

mp

1. Just eight - een years a - go to - day That first I met the cru - el
 2. Ah! eight - een years, how long they seem To one so sad and bro - ken
 3. 'Tis eight - een years a - go to - day, When feel - ing first this world's de -

MISS WEBB. 3d Verse.

traitor Who, vow - ing he would love al - way, Proved but a base pre - var - i -
 hearted, I still re - call, as in a dream, The day that fick - le Jones de -
 - lu-sion, I swore to hide my love a - way, He's got my di - a - ry con -

CHICKERLICK.

- ca - tor. Oh! Jones, these plaintive memoran - da Are moist with tears of your A-man-da!
 - part-ed. Oh! Jones, these plaintive memoran - da Are moist with tears of your A-man-da!
 - fu-sion! Please, give me back my mem-o - ran-da? Oh, don't you know me, sweet A-man-da?

Slower. *a tempo.*

rit.

MISS WEBB. 3d Verse. CHICKERLICK.

What names are these, The writ-ing owns A - man - da? Ha! and like-wise Jones!
 These names, these names, The writ-ing owns A - man - da? Ha! and like-wise Jones!
 What, know you, sir? Those dul - cet tones, A - man - da, Don't you know your Jones?

L' Istesso tempo.

f *p*

MISS WEBB.

4. Don't tri - fle, sir, al - though you've

Tempo primo.

f *mp*

gain'd By un - fair means this in - for - mation, You have no right thus un - re -

CHICKERLICK.

- strained To mock my heart - felt lam - en - ta-tion. I would not mock you, 'tis the

truth, Be-lieve me, Man-dy, I im-plore you, The he-ro of your ten-der

youth,..... Your truant, Jones-y, stands be-fore you; Strange fate, these plaintive memor-

MISS WEBB.

- an-da, Have brought me back to my A-man-da! Can I be-lieve my

a tempo.

rit.

L' Istesso tempo.

ears! these tones, Are you then real-ly tru-ly, Jones? Shall I for-give the trai-tor, CHICKERLICK. Come, let us now re-joice, We'll

f

p

mf

And list - en to his voice? Fic - kle years and fleet - ing Bring full ma - ny a meet - ing, Is there

talk a - bout that la - ter. Fic - kle years and fleet - ing Bring full ma - ny a meet - ing, There is

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The vocal lines are in a 4/4 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

no retreating, Shall I re - a - wak - en Hopesso long forsaken? Go, sir! you're mistaken, Leave me, Jones!

no retreating, Let us re - a - wak - en Hopes so long forsaken! No, we're not mistaken, Hear your Jones!

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal lines show a change in melody and rhythm, reflecting the new lyrics. The piano accompaniment maintains its rhythmic pattern, providing a steady accompaniment for the vocalists.

Tempo primo.

mf

The third system of the musical score. It is marked "Tempo primo." and "mf" (mezzo-forte). The key signature remains B-flat major. The piano part features a more complex rhythmic pattern, including sixteenth notes and rests, while the vocal part continues with a similar melodic style.

A.—Interrupted Serenade. B.—Female Ghost Chorus.

No. 20.

Reginald.

Allegretto moderato.

REGINALD.

I must wake her from her slumber 'ere it grow too late, The i - de - a is not al - to - geth - er o -

- rig - i - nal, But it is none the less sin - cere. It

Allegro moderato.

was in spring a gen - tle youth Who long had sought to

learn—

DAVY. REGINALD.

That will do, sir! we can't have that sort of thing going on at this time of night! Just wait a

min-ute, just wait a min-ute till I fin-ish, till I fin-ish this strain.

REGINALD.

It was in spring a gent—

DAVY.

Allegro moderato.

f

Detailed description: This block contains the first system of the musical score. It features a vocal line for Reginald in treble clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are "It was in spring a gent—". Below this is a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a series of chords in the left hand and a melodic line in the right hand. A dynamic marking of *f* (forte) is present. The tempo is marked *Allegro moderato.* The system ends with a repeat sign.

I de - fy you! Do your

stop!

f

8va.....

ff

Detailed description: This block contains the second system of the musical score. It features a vocal line for Reginald in treble clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are "I de - fy you! Do your stop!". Below this is a piano accompaniment in grand staff. The piano part continues with chords and a melodic line. A dynamic marking of *f* (forte) is present. The system ends with a repeat sign.

DAVY.

worst! A chal - lenge! Come

8va.....

8va.....

Detailed description: This block contains the third system of the musical score. It features a vocal line for Davy in treble clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are "worst! A chal - lenge! Come". Below this is a piano accompaniment in grand staff. The piano part continues with chords and a melodic line. The system ends with a repeat sign.

on!
8va.....

8va.....

8va.....

8va.....

fff

REGINALD.

It was in

8va.....loco.

Allegro moderato.

Silence.

p

spring a gen - tle youth, Who long had sought to

learn the truth, Be - held a night - in - gale.....

..... In a verdant bow - er, Threw in a pleasant show - er

Salt on his lustrous tail, On his lus - trous tail, Salt in a pleasant

shower On his lus - - - - - trous tail!.....

8va.....loco.

8va.....loco.

B.—Female Ghost Chorus.

We're the ghosts of tribes pre - cur - so - ry, Once this Is - land was our

Allegro moderato.

ff

nurs-er-y, Rel-ics of a strange an-tiq-ui-ty, Foes we are to all in-

-iq-ui-ty; We have gath-ered proof par-tic-u-lar, Oc-u-lar

proof and proof au-ric-u-lar Of your far too great of-

-fi-cious-ness, *8va.....loco.* Not un-mixed with, spite and vi-cious-ness; Cease your

fren - zy, fuss and flum-mer-y, We seek ven-geance, dire and sum-ma - ry; Do not

lin - ger, pause, nor stay with us, Fly, or you'll be borne a - way with us! From the

gloom of the tomb We have come to speak your doom!

Sca..... loco.

CHORUS.

From the tomb we've come to speak your doom!

ff *mf*

REGINALD.

Kind ghosts, we thank you!

CHORUS.

We are de - light - ed!

Allegro moderato.

ALICE.

As friends we rank you!

We are re - quit - ed!

REGINALD.

Saved at a cri - sis!

We're glad to know it!

ALICE.

REGINALD.

Friend - ship so nice is! How to re -

We're glad to owe it!

ALICE.

- ward you? Love we ac - cord you!

Noth - ing we seek for!

We thank you, ghosts, most true, We'll

We thank you, ghosts, most true, We'll

That's all we speak for! Kind sir, we are de light - ed! Sweet

do as much for you, We've saved this box, This i - ron box, A -

do as much for you, We've saved this box, This i - ron box, A -

Al - ice, we're re - quit - ed, We've helped you thro' the night, 'Twas not in vain we

- dieu! A - dieu!.....

- dieu! A - dieu!.....

dressed in white, And we're re - ward - ed quite!.....

8va

loco.

Male Ghost Chorus.

No. 21. (a)

Here are hosts of aw - ful ghosts, All liv - ing things ab - hor us,

Pal - er far in - deed we are Than an - y wraiths be - fore us.

We're from zones no mor - tal owns, From Gem - i - ni and Tau - rus,

None but ghosts be - stride those coasts And sing their ghost - ly cho - rus.

Hen Chorus.

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No. 21. (b)

CHICK.

Allegretto.
mf

1. The
2. The

rooster's out on bus'ness, hang the luck, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, And the
rooster's not at home, but there are hens, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, Who, per-

p

on - ly noise remaining is a cluck, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, There is
haps may scare the ghosts back to their dens, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, When the

nothing left for crowing, So to fright these ghosts a - way We must set the hens a - go-ing Or there'll
roos-ter sings his paeaus There's a pan - ic all a - round, Ghosts are not as wise as we-'uns, We can

be the deuce to pay. The roosters left the barnyard, hang the luck, cluck-a-ta, cluck-a-ta, cluck-a - ta, cluck-a - fool 'em with the sound.

ta, cluck-a - ta, And the on - ly noise remaining is a cluck, cluck-a-ta, cluck-a - ta, cluck-a - ta, cluck-a -

SPOKEN. "NOW CLUCK," ALL EXCEPT ARTISTS.

- ta, cluck - - - cluck-a - ta, cluck - - -

Sva.....loco. *Sva.....*

ff *mf*

- - cluck-a - ta, cluck-a - ta, cluck-a - ta, cluck-a - ta, cluck-a - ta cluck, cluck-a-luck, cluck, cluck.

loco. *Sva.....loco.*

f

Finale.

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No. 22.

REGINALD.

1. I
2.
3. To
4. Are

MISS WEBB.

Allegretto.

mf *p*

Nich-o-las Nobbs of No man's land,
Be-ing of sound and stur-dy mind,
him these lands, this vast es-tate,
you the one who thus is called?

REG. This
And
I

mf *p*

Read-y to join the an-gel's band,
will and tes-ta-ment I've signed,
all its por-tions small and great,
am that ab-sent Reg-in-ald,

GILES. Leave
For
I
I

mf

this es - tate in care Of my old bail - if Mr. Clump To
 he, my long lost boy, Must some day wan - der home a - gain And
 leave when I am done, His name how oft in vain I've called My
 am in - deed un - done, Are you the un - ex - pect - ed heir, The

CHICK. REG.

rit.

p

be bestowed all in a lump Up - on my ab - sent heir, Up -
 when he comes a - cross the main He'll find a home of joy, He'll
 own, my dis - tant Reg - in - ald, Be - loved tho' ab - sent son, Be -
 ver - y same I here - by swear,

ALICE. CHORUS.

His heir.
Of joy.
His son.

a tempo.

mf

Omit in last verse.

Last ending.

on my ab - sent heir.
find a home of joy.
loved tho' ab - sent son.

ALICE.

son.

CHO.

The son,

Last ending.

REG.

The ab - sent long..... lost son.

CHO. TEN.

The ab - sent long lost son.

ALL THE MEN.

CHO. BARI.

Ode.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "O no - ble sire..... Thus to prove..... The depth of". Below the vocal line, it is marked "MALE CHO." and the lyrics continue: "O no - ble sire, Who thus doth prove". The piano part includes a *Legato.* marking.

O no - ble sire..... Thus to prove..... The depth of

MALE CHO.

O no - ble sire, Who thus doth prove

Legato.

Second system of the musical score. The lyrics continue across the vocal line: "thine un - dy - ing love, For with this glo - - ri - ous home and". The piano accompaniment continues with the same texture.

thine un - dy - ing love, For with this glo - - ri - ous home and

The depth of thine un - dy - ing love, For with this home,

ALICE.

land,..... I claim..... my own my dar - ling's hand. Wild
this home and land, He claims his own his dar - ling's hand.
this home and land, He claims his own his dar - ling's hand. *faster.*

rap - ture fills our soul, We've reached love's glad - dest goal, This

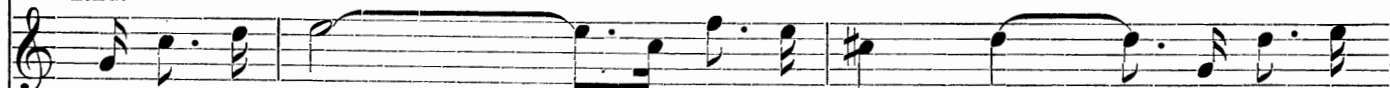
boon this bless - ing great, Is sent by kind - ly fate,..... Is sent by kind - ly fate, *molto rit.*

ALICE.



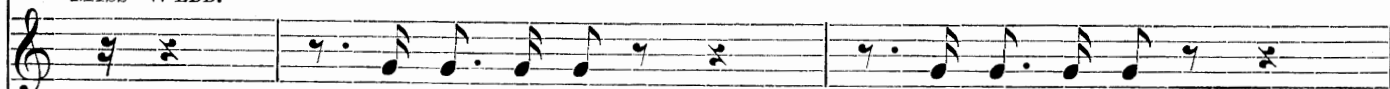
O no - ble sire..... thus to prove The depth of

REG.



O no - ble sire..... thus to prove The depth of

MISS WEBB.



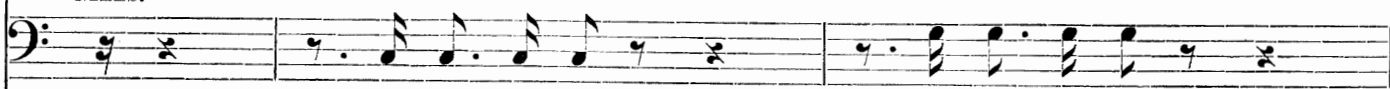
O no - ble sire, Who thus doth prove,

CHICK.



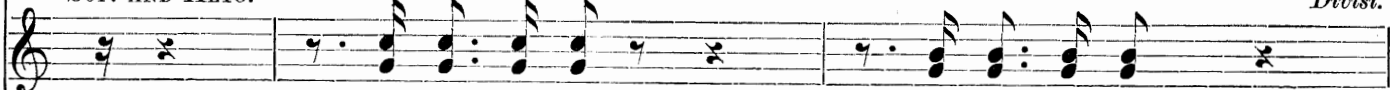
O no - ble sire, Who thus doth prove,

GILES.



O no - ble sire, Who thus doth prove,

SOP. AND ALTO.

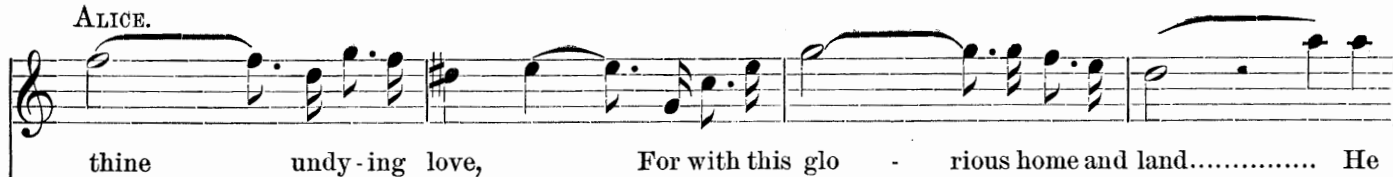


O no - ble sire, Who thus doth prove,

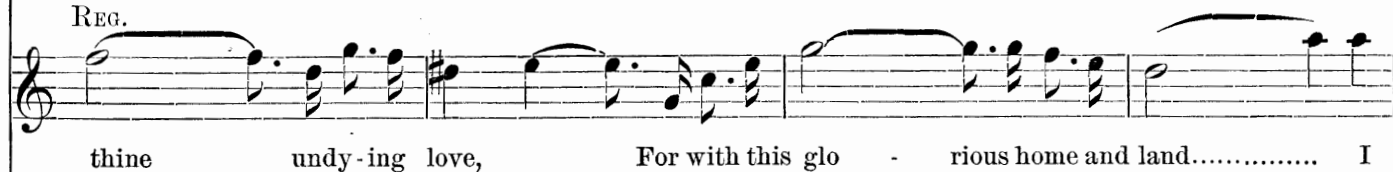
TENOR AND BASS.

*legato.*

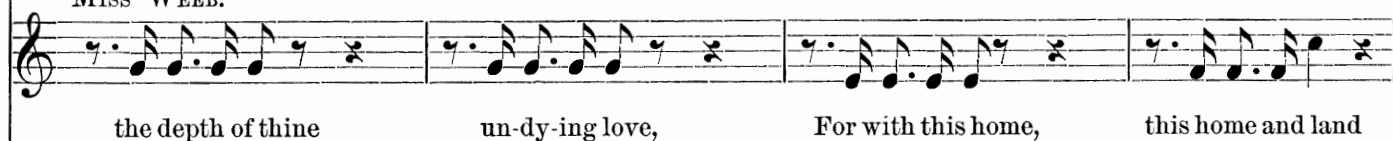
ALICE.



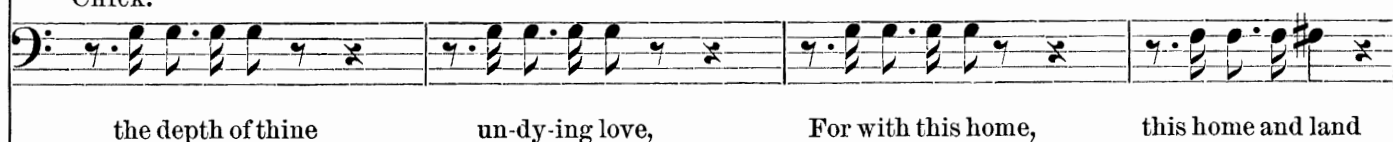
REG.



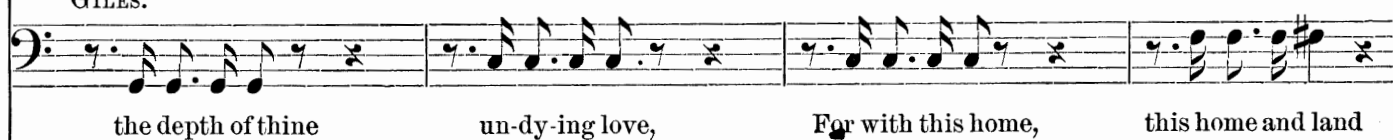
MISS WEEB.



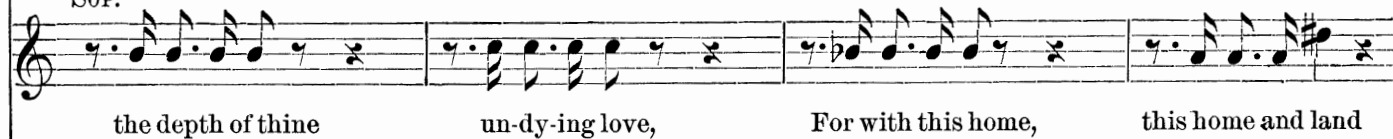
CHICK.



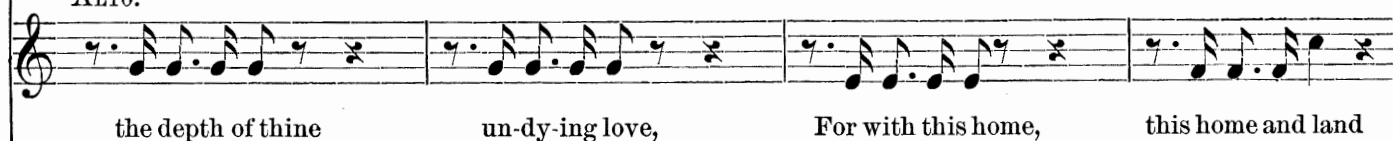
GILES.



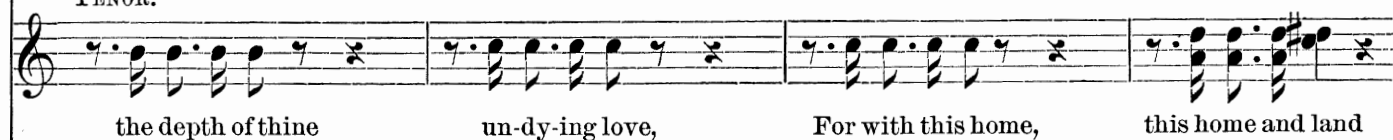
SOP.



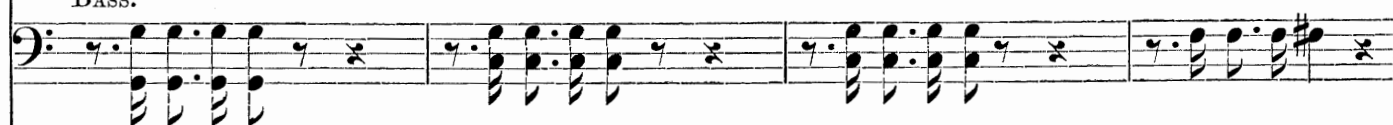
ALTO.



TENOR.



BASS.



claims his own, his darling's hand.

claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

He claims his own, his darling's hand.

*viols. trem.
wind hold.*

The Mystic Isle. Act 2.

REGINALD.

Have we not found the way to move..... Your heart to give us your con-

Allegro moderato.

mp

sent,..... A plan to force you to ap - prove Of this our mutual sen - ti -

ment, Now that a ver - y kind - ly fate Has

8va.....

made us rich in gain or gold, In

8va..... loco.

rit.

bank account and reales - tate, May I not then my prize en - fold?

p rit.

ALICE. GIRLS. ALICE.

Oh, will you yield to us? Oh, yes, do yield to them, give up the field to us!

ALICE. ALICE.

What will you say to us? Do not say

GIRLS. GIRLS.

Do as they say, Do not say nay to them,

nay to us, Do..... not..... say nay.....

Do..... not..... say nay.....

MISS WEBB.

To - day, to - day, You can't say nay, Now

L'istesso Tempo.

yield your daughter glad and gay; The av - 'rage sire, Dare not enquire Who

thrills his child with pass'n - ate fire; The av - 'rage sire, can but require The

colla voce.

CHICK.

av - - rage wealth of av - 'rage squire, To - day, to - day I'll

f

glad - ly say, You've won my child take her a - way.

GILES.

But through all your glad rejoicing You for - get my sor - ry case, I'm de - fraud - ed of my on - ly hearth and

p

home. From this Is - land where through ages I have held my hum - ble place, As an

out - cast I shall be compelled to roam, All the hopes that I've been hoarding Now are

killed by country boarding, I re - sign each joy I ev - er ev - er had, I am left in grief to ponder whither,

DAVY. REGINALD.
whith - er shall I wan - der; I'll go with you, I'm the son - ny of my Dad. Old

man let not sor - row make dis - mal your face, We've looked on im - pres - sions all

o - ver the place, Now fortune thus far has thrown none in our way. We'll get you to sit as a

rit. *a tempo.*

mod - el each day, And as for your boy he shall not be for - got, We'll keep him for mix - ing the

rit. *a tempo.*

REG. ARTISTS AND GIRLS.

paints in the pot..... And as for your boy he shall

ff

not be for - got We'll keep him for mixing the paint in the pot, We'll keep him for mixing the

GIRLS.

paint in..... the pot.....

ARTISTS.

paint in..... the pot.....

cres.

GILES.

Hoo - ray, Hoo - ray, Hoo - ray,..... This

Allegretto. *mf*

is a hap - py day! The old man's home is

p cres.

giv - en up to art; O, joy has come a - gain, He was - n't born in

f

vain! For each one plays..... his in - di - wid - 'al

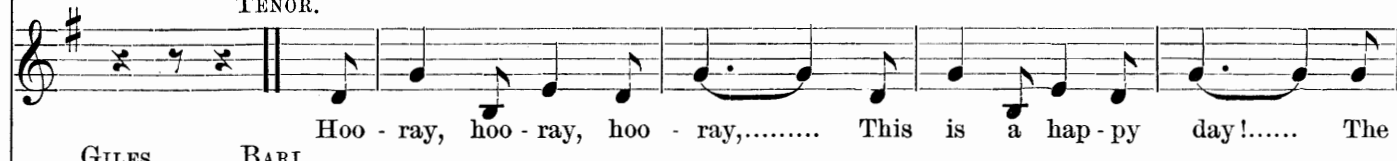
SOP.



ALTO.

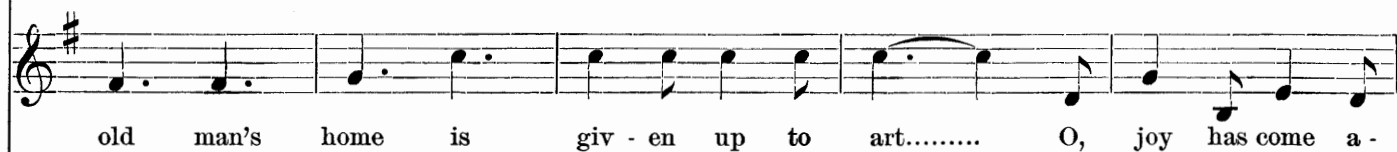
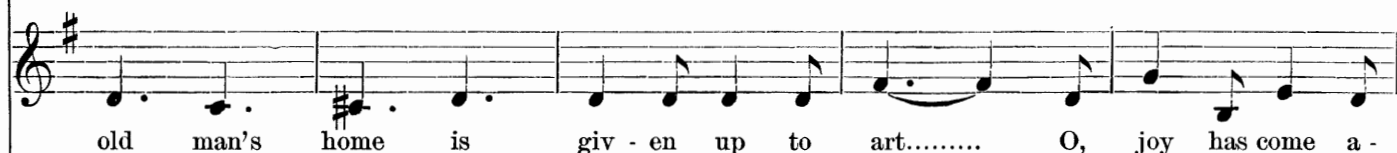


TENOR.



GILES.

BARI.



gain..... He was not born in vain..... For each..... one.....

gain..... He was not born in vain..... For each..... one.....

gain..... He was not born in vain..... For each..... one.....

plays his in - di - vid - ual part..... Country board, country board,

plays his in - di - vid - ual part..... Country board, country board,

plays his in - di - vid - ual part..... Country board, country board,

all the best things that the times afford; Hith-er my la-dy, come hith-er my lord, Oh, come to this Is-land to

all the best things that the times afford; Hith-er my la-dy, come hith-er my lord, Oh, come to this Is-land to

all the best things that the times afford; Hith-er my la-dy, come hith-er my lord, Oh, come to this Is-land to

GILES.

board, This is the spot that is certain to suit.

board, Milk in abundance and plen-ty of fruit,

board, If

REGINALD.

Hither my lady, come hither my lord,
slower.

you'll recommend us and thereby befriend us, We'll try to be worthy of our good repute.

Come to this Is-land next summer to board, Coun - try board, coun - try board, All the best things that the
rit.

Coun - try board, coun - try board, All the best things that the

Coun - try board, coun - try board, All the best things that the

rit. *a tempo.*

times af - ford, Hither my la - dy, come hither my lord, O come to this Island to board.

times af - ford, Hither my la - dy, come hither my lord, O come to this Island to board.

times af - ford, Hither my la - dy, come hither my lord, O come to this Island to board.

ff

Sva.

Sva. *loco.*

(CURTAIN.)

END OF OPERA.

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